

HERRN GEORG WIELAND,  
Musiklehrer und Waldhornist in München, gewidmet.

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in with tapes.

# Sonate

für

Waldhorn (oder Violoncell) und Klavier

von

**HERMANN EICHBORN.**

Op. 7.

Die Hornpartie für Violoncell übertragen von Carl Hüllweck.

Horn + piano

Eigenthum der Verleger für alle Länder.  
LEIPZIG und BRÜSSEL,  
**BREITKOPF & HÄRTEL.**

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Paris, V. Durdilly & Co. 11 bis Boulevard Haussmann.



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# Sonate

für Waldhorn und Klavier  
von  
**Hermann Eichborn.**

Op. 7.

**Allegro assai.**Waldhorn in F  
(oder Violoncell).**Klavier.**

*f ben marcato* *p* *f*

*p* *mf* *p* *mf* *f*



First system of musical notation. The top staff is a single melodic line. The bottom system consists of two staves (treble and bass clef). The bass staff has a dynamic marking *p* and the instruction *marcato il basso* written above it.



Second system of musical notation, continuing the piece with two staves in the bottom system.



Third system of musical notation. The bottom system has a dynamic marking *mf* in the treble staff.



Fourth system of musical notation. The bottom system has dynamic markings *f* in the treble staff and *mf* in the bass staff.



Fifth system of musical notation. The bottom system has a dynamic marking *f* in the treble staff.

This musical score is for a piano and voice piece, spanning measures 1 to 20. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is written on five systems, each with a vocal line and a piano accompaniment. The piano part features a variety of textures, including arpeggiated chords, sustained chords, and moving lines in both hands. The vocal line consists of a single melodic line with some rests. The tempo and dynamics are indicated by markings such as *marcato il basso* and *p*.

*marcato il basso*

*p*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a continuous eighth-note pattern in the bass and a melody in the treble. A dynamic marking of *mf* is present.

Second system of musical notation. The vocal line continues with a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment maintains its rhythmic texture. A dynamic marking of *f* is present.

Third system of musical notation. The vocal line has a half note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment features a series of chords in the treble and a moving bass line. A dynamic marking of *ff* is present.

Fourth system of musical notation. The vocal line continues with a half note D4, a quarter note C4, and a quarter note B3. The piano accompaniment features a series of chords in the treble and a moving bass line. A dynamic marking of *f* is present.

Fifth system of musical notation. The vocal line has a half note A3, a quarter note G3, and a quarter note F3. The piano accompaniment features a series of chords in the treble and a moving bass line.

This musical score is for a piano and voice piece, page 6. It features a vocal line and a piano accompaniment in a key with two flats (B-flat and E-flat). The score is divided into six systems, each with a vocal staff and a piano staff. The piano part includes various textures, from arpeggiated chords to dense block chords. Dynamics include *mf*, *f*, *ff*, and *p*. The piece concludes with a double bar line. The number 18475 is printed at the bottom center.

*mf*

*f*

*ff*

*p*

*ad libit.*

18475



## Andante.

*p*

*mf*

*f*

*mf*

*p*

First system of musical notation. The top staff is a single melodic line in G-flat major, starting with a piano (*p*) dynamic. The bottom staff is a piano accompaniment, also in G-flat major, with a piano (*p*) dynamic. The key signature has two flats (B-flat and E-flat). The system consists of six measures.

Second system of musical notation. The top staff continues the melody, featuring a crescendo leading to a forte (*f*) dynamic in the final measure. The bottom staff provides harmonic support, with a crescendo and a forte (*f*) dynamic in the final measure. The system consists of six measures.

Third system of musical notation. The top staff continues the melody. The bottom staff features a mezzo-forte (*mf*) dynamic. The system consists of six measures.

Fourth system of musical notation. The top staff continues the melody, ending with a forte (*f*) dynamic. The bottom staff provides harmonic support, also ending with a forte (*f*) dynamic. The system consists of six measures.

First system of musical notation. The upper staff begins with a melody marked *mf*. The lower staff features a complex accompaniment with many beamed sixteenth notes.

Second system of musical notation. The upper staff begins with a melody marked *f*. The lower staff continues the accompaniment, with a *p* (piano) marking appearing in the middle and a *rit.* (ritardando) marking towards the end.

Third system of musical notation. The upper staff is marked *Grave. a tempo*. The lower staff is marked *Grave.* and *a tempo*. The system concludes with a *f* (forte) marking and a crescendo hairpin.

Fourth system of musical notation. The upper staff features a melody with *mf* and *p* markings. The lower staff begins with a *ff* (fortissimo) marking and a wide dynamic range, ending with a *p* (piano) marking.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in a single staff with a treble clef and a key signature of one flat (B-flat). The second system introduces a piano accompaniment with two staves (treble and bass clefs). The piano part features a prominent triplet pattern in the right hand and a more active bass line. The tempo is marked 'Andante' and the dynamic is 'mf' (mezzo-forte). The third system continues the piano accompaniment, maintaining the triplet motif. The overall style is that of a 19th-century popular song.

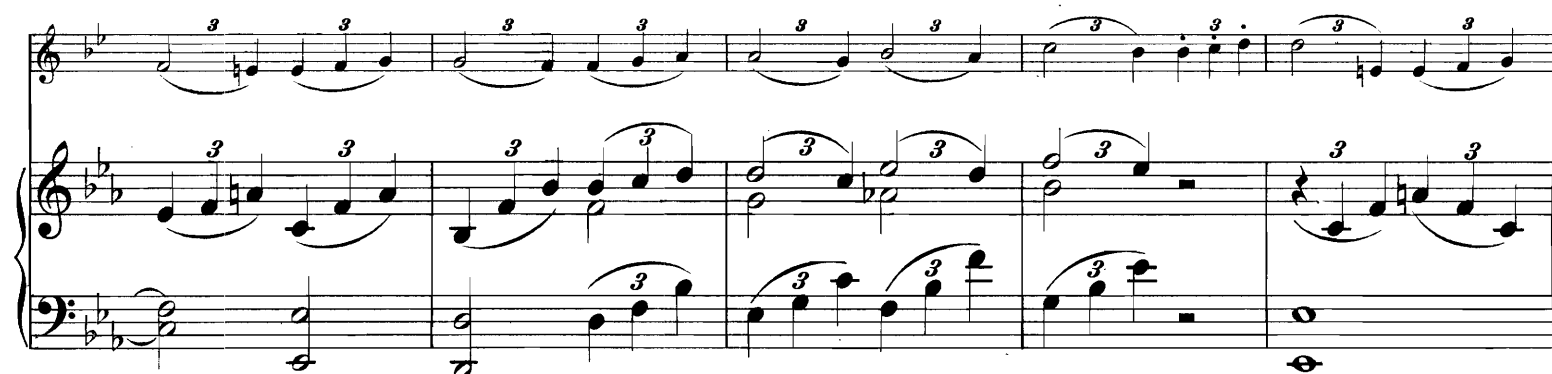
This musical score is for a piano and voice piece, page 11. It is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score is organized into five systems, each with a vocal line and a piano accompaniment. The piano part consists of a grand staff with a treble and bass clef. The vocal line is on a single staff with a soprano clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with a '3' and a slur. The dynamics are marked as *mf* (mezzo-forte) and *fz* (forzando). The score ends with a final chord in the piano part.

mf

fz



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a quarter rest, followed by a half rest, and ending with a half note G4 marked with a fermata and a *mf* dynamic. The middle and bottom staves are a grand staff (treble and bass clefs). The middle staff begins with a series of chords, followed by a melodic line with eighth notes and a triplet of eighth notes. The bottom staff provides a bass line with eighth notes and a triplet of eighth notes. A *mf* dynamic is also present in the bottom staff.



The second system of musical notation consists of three staves. The top staff features a continuous triplet of eighth notes. The middle and bottom staves also feature triplet patterns, with the bottom staff having a more complex rhythmic structure involving eighth and sixteenth notes.



The third system of musical notation consists of three staves. The top staff continues the triplet pattern. The middle and bottom staves show a variety of rhythmic patterns, including eighth notes, quarter notes, and chords.



The fourth system of musical notation consists of three staves. The top staff is mostly empty, with a few notes. The middle and bottom staves feature a series of chords and melodic lines, with the bottom staff having a more active bass line.



The fifth system of musical notation consists of three staves. The top staff is mostly empty. The middle and bottom staves feature a series of chords and melodic lines, with the bottom staff having a more active bass line.

First system of musical notation, featuring a treble and bass staff with complex triplets and sixteenth-note patterns.

Second system of musical notation, continuing the complex rhythmic patterns with triplets and sixteenth notes.

Third system of musical notation, concluding with a *Ped.* (pedal) instruction and a star symbol.

Fourth system of musical notation, marked *più tranquillo* (more tranquil), featuring a change in tempo and dynamics.

Fifth system of musical notation, marked *ritard.* (ritardando) and *Presto. a tempo* (Presto, at tempo), concluding with a *f con fuoco* (forte with fire) instruction.

# Kompositionen für Bassethorn, Klarinette, Fagott und Oboe

im Verlage von Breitkopf & Härtel in Leipzig.

## A. Für Bassethorn.

Backofen, H., Abhandlung über das Bassethorn und Anweisung zur Klarinette	5
— Op. 7. Konzertante f. Harfe u. Bassethorn mit Begleitung eines Vell. Fdur	3
Lösener, J. G., Op. 1. Variationen f. d. Bassethorn mit Orchester. Fdur	3
— Op. 3. Variationen (Romance de Dellamaria) f. d. Bassethorn mit Orchester. Fdur	3
Mendelssohn, F., Op. 113 u. 114. 2 Konzertstücke für Klarinette und Bassethorn mit Pianoforte. Nr. 1 Fmoll. Nr. 2 Dmoll.	1 35
Partitur à — 75 St. Stimmen	1 35
Mozart, W. A., Kleine Stücke für 2 Bassethörner und Fagott	1 50

## B. Für Klarinette.

### Konzerte u. Konzertstücke für Klarinette m. Orch.

Backofen, H., Op. 10. Konzertante für 2 Klar. mit Orchester. A dur	4
— Op. 16. Konzert. Es dur	6
— Op. 24. Konzert. Es dur	6
Bärmann, H., Op. 12. 3 Airs variés. Es. B. Es. à	7
— Op. 26. Fantasie. Es dur	4 50
— Op. 27. Konzertino. Es dur	6
— Op. 28. Konzert. Dmoll	2
— Op. 29. Andante mit Variationen. F dur	5
— Op. 31. Sonate. Fmoll	9
— Op. 32. Konzertino. Es dur	6
— Op. 33. Sonate. Fdur	4
— Op. 34. Divertissement. As dur	6
— Op. 35. Divertissement. C dur	4
Blatt, F. T., Op. 28. Introduction und Variationen (Barbier von Sevilla). B dur	4
Blum, C., Op. 123. Konzertino. Es dur	4 50
— Op. 126. Air polonais varié. Es dur	7
Böhner, L., Op. 21. Fantasie u. Variationen. C dur	3
Cramer, F., Konzertino. Es dur	6
Cremont, P., Op. 4. Konzert. Es dur	6
Danzi, F., Op. 45. Potpourri. B dur	2
— Op. 47. Konzertante für Klar. u. Bass mit Orchester. B dur	4
David, Ferd., Op. 8. Introd. und Variationen (Sehnsuchtswalzer)	5
Eberwein, M., Op. 56. Konzert. B dur	7 50
Fischer, M. G., Op. 11. Konzert f. Klar. oder Oboe und Bass mit Orch. C dur	7
Franke, S., Variationen und Rondo (Stimme von Portici). B dur	6
Kummer, Gasp., Op. 11. Potpourri. B dur	4 50
Lefevre, X., Konzert Nr. 4. B dur	4
— Konzert Nr. 6. B dur	4
Lellmann, G. F., Romanze v. C. M. v. Weber. F dur	2
Lindpaintner, P., Op. 45. Rondeau brill. Es dur	4 50
Lösener, J. G., Op. 4. Variationen. B dur	2 50
Mozart, W. A., Konzert (Köch.-Verz. 622). A dur	Partitur à 4. 65. Stimmen in Abschrift.
Müller, F., Op. 9. Romance variée. B dur	3
— Op. 10. Konzert. Es dur	6
— Op. 11. Konzert. B dur	7
— Op. 20. Konzertino. B dur	5
— Op. 21. Potpourri. B dur	6
— Op. 27. Konzertino Nr. 2. F dur	4 50
— Op. 31. Konzertante Nr. 2. f. Klar. u. Horn oder Bass mit Orch. Es dur	6
— Konzertante Nr. 1. f. Klar. und Horn mit Orchester. Es dur	7 50
— Fantaisie sur un Chant past. des Suisses. B dur	3
Präger, H. A., Op. 31. Andante et Thème varié	2
Riotte, T. J., Op. 24. Konzert. B dur	6
Ron, M. de, Thème finnois avec Variations. B dur	1 50
Rossini, J., Variationen. B dur	3
Schindelmeyer, L., Op. 2. Konzertante f. vier Klarin. mit Orchester. Es dur	7 50
— Konzertino. C moll	6
Schnabel, J., Konzert. Es dur	7 50
Wilms, J. W., Op. 40. Konzert. B dur	6

### Sextette, Quintette u. Quartette für die Klarinette.

Backofen, H., Op. 15. Quintett. (Klar., Viol., zwei Alt u. Vell.) B dur	2
Bärmann, H., Op. 18. Quartett. (Klar., Viol., Alt und Vell.) B dur	2 50
— Op. 22. Quintett. (Klar., 2 Viol., Alt u. Bass.) Fmoll	4
— Op. 23. Quintett. (Dieselbe Besetz. 2 Hörner ad lib.) Es dur	3 50
Beethoven, L. van, Op. 71. Sextett. (2 Klarin., 2 Hörner, 2 Fag.)	Partitur à 2. 10. Stimmen à 2. 40.
Dressler, J., Op. 10. Quartett. (Klar., Viol., Alt u. Vell.) A dur	2
Eggert, J., Sextett. (Klar., Horn, Viol., Alt, Vell. u. Bass.) Fmoll	4 50

Engelberth, A., Op. 4. Variationen. (Klar., 2 Viol., Alt u. Vell.) B dur	1 25
Müller, F., Introd. et Thème varié. (Klar., Viol., Alt u. Vell.) Fdur	2
Reicha, A., Quintett. (Klar., 2 Viol., Alt. und Vell.) B dur	3

### Für Klarinette (Viola, Bassethorn) u. Pianoforte.

Bärmann, H., Op. 35. Divertissement. C dur	2 50
— Op. 36. Exercices.	6
Partitur à 1. 50. Stimmen à 2. 10.	
Berr, Fr., Petites Soirées dram. 4 Fantaisies.	
Liv. 1. Motif de Meyerbeer. Fdur	1 25
» 2. Motif d'Herold. C dur	1 25
» 3. Motif d'Adam. Fdur	1 25
» 4. Motif de Bellini. C dur	1 25
Blatt, F. T., Op. 28. Introd. et Variat. brill. (Barbier von Sevilla.)	1 50
Blum, C., Op. 123. Konzertino. Es dur	3
— Op. 126. Air polonais varié. Es dur	2
David, Ferd., Op. 8. Introd. und Variationen (Sehnsuchtswalzer) B dur	2 50

Lellmann, G. F., Romanze v. C. M. v. Weber. F dur	
Mendelssohn, F., Op. 113 u. 114. 2 Konzertstücke für Klar. und Bassethorn mit Pianoforte. Nr. 1 Fmoll. Nr. 2 Dmoll.	Partitur à — 75 St. Stimmen à 1. 35.
Mozart, W. A., Adagio aus dem Klarinettenkonzert. Für Klar. u. Pianoforte arr. von ERNST NAUMANN	1
Müller, F., Introd. et Thème varié. Fdur	1 50
Rossini, J., Variationen. B dur	1 50
Schindelmeyer, L., Op. 2. Konzertante. Es dur	3
— Konzertino. C moll	3
Schumann, R., Op. 132. Märchen Erzählungen. 4 Stücke f. Klarin. (Violine), Viola und Pfte.	5

### Für 1 und 2 Klarinetten (Fagott).

Backofen, H., Abhandlung über das Bassethorn und Anweisung zur Klarinette	5
Bärmann, H., Op. 30. Exercices amus. p. Clarin.	3
Beethoven, L. van, 3 Duos für Klarinette und Fagott. C, F- u. B dur	Partitur à 1. 50. Stimmen.
Blatt, F. T., Op. 29. 3 Duos conc. f. 2 Klarinetten. F, C- u. A moll	2 10
Kummer, Gasp., Op. 107. 3 Duos conc. p. 2 Klarin.	3 50
Nr. 1. Motif de Lucrezia. Fdur	1 50
» 2. Motif de la Favorite. Cdur	1 50
» 3. Motif de Robert le Diable. Fdur	1 50

## C. Für Fagott.

### Konzerte u. Konzertstücke für Fagott m. Orchester.

Bärmann, C., Op. 1. Gr. Konzert. C dur	7 50
Eberwein, M., Op. 47. Konzertante für Oboe, Horn und Fagott mit Orch. Fdur	9
Fischer, M. G., Op. 8. Konzert. Fdur	4 50
Hübschmann, 5 Variationen f. Fagott, 2 Viol., Alt, 2 Hörner, 2 Klarin. und Bass. B dur	1 50
Human, A., Polonaise. D moll	3
Jacobi, C., Op. 7. Konzertino. B dur	5
— Op. 8. Variationen. Fdur	4
— Op. 9. Introduction und Polonaise. C dur	3
— Op. 10. Variationen. B dur	3
— Op. 11. Divertissement. C moll	3 50
— Op. 12. Potpourri. B dur	4 50
— Op. 13. Potpourri. Fdur	4
— Op. 14. Potpourri. Fdur	4
Kummer, G. H., Op. 6. Variat. Fdur	2
— Op. 7. Konzert. Fdur	4
— Op. 8. Variationen. Fdur	2
— Op. 11. Leichtes Konzert. B dur	4
— Op. 14. Variationen. (Es kann ja nicht immer so bleiben.) Fdur	2 25
— Op. 15. Variationen. B dur	2
— Op. 16. Konzert. B dur	5
— Op. 24. Konzert. Fdur	6
— Op. 25. Konzert. C dur	7 50
— Op. 27. Konzert. Fdur	9
— Variationen für Flöte arr. für Fagott mit Orchester von Biele. B dur	3
Lachner, N. A., Variationen. C dur	2
Lindpaintner, P., Op. 24. Rondo. B dur	4
Mozart, W. A., Konzert. B dur. (K.-V. 191.) Part.	1 80
(Siehe Oboe, Konzertstücke.)	
Mühling, A., Op. 14. Thème varié. Fdur	3
— Op. 24. Gr. Konzert. Es dur	7 50
Müller, F., Op. 29. Thème varié. B dur	3
Ron, M. v., Op. 2. Andante u. Polonaise. B dur	3
Schmittbach, C., Andante varié et Rondo. Fdur	4 50
Schneider, Ign., Thème varié. (Tancredi). C dur	2
Winter, P. v., Konzertino. C moll	4

## Sextette, Quartette u. Duette für Fagott.

Dotzauer, J. J. F., Op. 36. Quartett f. Fagott, Violine, A. u. Vell. B dur	4
Engelberth, A., Variationen f. Fagott, 2 Viol. und Bass. C dur	2 25
Jacobi, C., Op. 13. Potpourri f. Fagott u. Klavier	1 50
— Op. 16. Potpourri (Zampa) f. Fag., 2 Viol., A., Vell. und Bass. B dur	3
Kocken, 3 kl. Fantasien f. Fagott und Klavier.	
Nr. 1. Mélange de Meyerbeer. G dur	1 25
Nr. 2. Rondo mignon d'Herold. Fdur	1 2
Nr. 3. Valse Styrienne. C dur	1 2
Mozart, s. Oboe, Sextette.	

### Für ein und mehrere Fagotte.

Gebauer, F. R., 8 Thèmes connus für Fagott	1
Jacobi, C., Op. 15. 6 Kapricen f. Fag.	1 50
Kummer, G. H., Op. 13. 12 Trios f. 3 Fagotte.	1
Ozi, E., 42 Kapricen für Fagott	2
— Fagottschule des Pariser Konservatoriums.	6
— 6 leichte Sonaten für Fag. Heft 1	2
Heft 2	5

## D. Für Oboe.

### Konzerte und Konzertstücke für Oboe mit Orch.

Barth, C., Op. 10. Rondo suisse. Es dur	2
— Op. 12. Konzert. B dur	4
Eberwein, M., Op. 47. Konzertante für Oboe, Horn und Bass mit Orch. Fdur	9
Luft, J. H., Op. 12. Fantaisie (Thèmes russes nat.). C dur	7 50
Mozart, W. A., Serenade f. 2 Oboen, 2 Klarin., 2 Bassethörn., 4 Waldhörn., 2 Fagotte und Kontrafag. oder Kontrabass. B dur. (Köch.-Verz. 361.) Partitur	4 50
— Serenade f. 2 Ob., 2 Klar., 2 Hörner u. 2 Fag. Es dur. (Köch.-Verz. 375.) Partitur	2 25
— Serenade f. 2 Ob., 2 Klar., 2 Hörner, u. 2 Fag. C moll. (Köch.-Verz. 388.) Partitur	1 95
— Divertimento für 2 Ob., 2 Clar., 2 englische Hörner, 2 Hörner und 2 Fag. Es dur. (Köch.-Verz. 166.) Partitur	1 5
— Divertimento mit gleicher Besetzung. B dur. (Köch.-Verz. 186.) Partitur	— 75
Stimmen hierzu in Abschrift.	
Rietz, J., Op. 33. Konzertstück (Adagio, Intermezzo, Finale)	7
Wagner, P. J. P., Andante und Variationen (O cara memoria)	3

### Octette, Sextette u. Quintette für Oboe.

Beethoven, L. van, Op. 103. Oktett für 2 Oboen, 2 Klar., 2 Hörn. und 2 Fagotte. Es dur.	Partitur à 2. 40. Stimmen.
— Rondino f. 2 Ob., 2 Klar., 2 Hörn. u. 2 Fag. Es dur.	1 20
Partitur — 90 St. Stimmen	
Franke, L., Op. 11. Rondo f. Oboe, 2 Viol., A. und Vell. Emoll	2 25
Kröber, G., Andante f. Oboe, 2 Viol., A., Vell. und Bass	1 75
Mozart, W. A., 6 Divertimentos f. 2 Oboen, 2 Hörn. u. 2 Fag. Nr. 1. Fdur. (Köch.-Verz. 213.) Part.	— 75
Nr. 2. B dur (Köch.-Verz. 240.) Part.	— 90
Nr. 3. Es dur (Köch.-Verz. 252.) Part.	— 60
Nr. 4. Fdur (Köch.-Verz. 253.) Part.	— 75
Nr. 5. B dur (Köch.-Verz. 270.) Part.	— 90
Nr. 6. Es dur (Köch.-Verz. 289.) Part.	— 90
Stimmen hierzu in Abschrift.	
Schumann, R., Am Kamin. Träumerei. Aus den Kinderszenen. Op. 15. Arr. f. Ob. m. Streichquartett von E. LUND	1

### Für Oboe und Pianoforte.

Birnbach, H., Op. 5. 2 Thèmes variés. (Schöne Minka. A. Schüssler)	1 25
Braun, C. A. P., Sonate. Fdur	2
Franke, L., Op. 11. Rondo	1 50
Kröber, G., Andante	1 50
Luft, J. H., Op. 12. Fantaisie (Thèmes russes nat.). C dur	3
Rietz, J., Op. 33. Konzertstück	3 50
Schumann, R., Am Kamin. Träumerei. Aus den Kinderszenen. Op. 15. Arr. v. E. LUND	— 75

### Für 1 u. 2 Oboen. (Engl. Horn.)

Beethoven, L. van, Op. 87. Trio für 2 Oboen und engl. Horn. C dur.	Partitur à 1. 50. Stimmen.
Blatt, F. T., Op. 24. 15 Exercices amus. p. Hautb.	1 5
— Op. 30. 20 Übungsstücke für Oboe und englisch Horn	2
Braun, C. A. P., 18 Caprices p. Hautbois.	2 50
Schiemann, C., 7 charakt. Studien f. die Oboe	1 50